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AUTHOR Pfabel, Wolfgang M., Jr.; Whitcomb, Richard O.
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ABSTRACT

For several years now, the trend toward teaching culture in the language class has been used to stimulate interest in foreign language study. College language professors should be able to provide cultural knowledge to their language students, but traditional language teacher preparation has emphasized literary skills to a large extent. The solution proposed here involves asserting that language, literature, and culture are of equal importance in a foreign language curriculum. What is missing is an effort to grasp the basic meaning of the foreign heritage and its relationship to the people who share this heritage. In German, for example, basic concepts such as "Ehre," "Treue," and "Eid" could be used to understand the German consciousness. What is needed is a broader, more pragmatic approach to preparing the language professor, both in undergraduate and graduate school, both preservice and inservice. The total-immersion culture institutes for foreign language teachers at Eastern Washington State College, and the Illinois State University's Culture Institute on Campus and Abroad are cited as examples of programs which provide teachers with opportunities to improve their language skills and cultural knowledge, and discuss teaching strategies with other teachers. (AM)

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Teaching German Culture: An Approach at the Master's Level

Wolfgang M. Pfabel, Jr.
Richard O. Whitcomb
Illinois State University

We are all aware of the periodic trends in the field of foreign language teaching and in the scholarship that gives them direction and substance. It is this scholarship that makes these trends acceptable to the traditional scholar as well as to the classroom teacher, who must capture the interest of a very different but no less important clientele. It is this clientele that determines to a large degree whether German, or any other language for that matter, will be taught at all. The students in our classes will decide whether they want to study foreign languages, and the extent of their participation depends upon our effectiveness in the classroom.

For several years now it has been culture, and in most schools culture with a small "c," that has been selected to stimulate enough interest to make language study viable and, quite frankly, to keep us in business. That means each one of us, from the elementary school teacher to the graduate professor, who until recently has been relatively unaffected by these periodic trends.

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It is clear that we do not want to introduce, at this late date, culture per se or culture with a small "c" as the latest trend designed to cure all ills, but we do believe that we must respond to the needs of the students in our high schools and lower division college classes. We must respond especially to those who have been abroad and have spoken to real Germans, real Austrians or real Swiss, and have been confronted with the language, customs and traditions of the people in the German-speaking countries. These students approached their teachers for cultural information and these teachers were in many instances ill-equipped to provide it, since this had not been a part of their own training. For example, simple concepts, such as Totensonntag, Buss-und Bettag, Allerheiligen and Fronleichnam had rarely been explained to them, not to mention the rationale behind their existence and the reason why they are observed by Catholics in some regions and by Protestants in others.

As might be expected, the classroom teacher often turned to his former college professor for information concerning these matters, feeling that it should have been made available to him

somewhere along the line, or at the very least, it should be available to him now. As college teachers we must ask ourselves the following questions:

1. Where can we find material that will serve as a sound scholarly basis for a course or seminar dealing with the meaning and history of fundamental cultural concepts and provide us with some practical answers to these questions?
2. Under what main category and course description are we to dispense our newly acquired information?
3. How can we integrate this information into our existing programs and prevent culture from becoming just another new trend or an isolated aspect of the curriculum?

The answer seemed rather simple: Let us use what we have and what is and always has been the basis of our teaching and research.

1. Language - the key to the understanding of a given culture or civilization and the indispensable tool for study and research.
2. Literature - the most elevated form of language, the expression of the creative mind, and one of the most important aspects of the cultural heritage of a people.

3. Culture - the sum total of intellectual and artistic forms of expression as well as the more immediate and practical aspects of life.

All three--language, literature and culture--have their proper place in the traditional curriculum of most institutions of higher learning. All three deal with specific aspects of the German cultural sphere. What is missing is an effort to grasp the basic meaning of the German heritage and its relationship to the people who share this heritage. To achieve this goal, we must investigate and analyze those fundamental elements of the German consciousness that illustrate the basic meaning of the German heritage and help us answer the question: What kind of people are the Germans, and why do they think and act the way they do?

How often do we make statements such as: the Germans are a hardworking people, they believe in discipline; and how often do we explain to our students that certain actions and events that take place or have taken place are possible only because cultural concepts such as Ehre and Treue are so important to a German, and we leave it

at that! We all know that honor and loyalty are ephemeral in nature and will remain that way if we fail to search out the roots of these basic cultural concepts and if we do not make the effort to connect them meaningfully with what we call the German consciousness. What we do have are culture courses or culture days which occupy a fixed place in our curriculum, and here we attempt to cover all aspects of what we conceive as culture, from baroque cathedrals and expressionistic paintings to the structure of governments. We show slides and explain that something is a West-fassade, a very important feature of gothic architecture. We do this mainly because the slides are beautiful and available, and because the course description calls for it.

We overlook the fact that the culture we teach is the visible result of certain deep-seated cultural concepts with a rather precise meaning that can be effectively illustrated through literary and non-literary documents. We have been unable to accept the idea that culture can and should be taught at a level equal to that of literature, and that good literature is an almost unlimited source

of cultural information which furnishes us with the proper context and framework for our investigations. Even though a literary document contains a structure and a message that is interpreted according to literary principles, a great work of literature invariably owes its impact to cultural concepts prevailing at a particular time and place. The average reader, and this includes the more advanced students in our high school and college classes, cannot really understand such a work without being aware of the motivating factors behind the thoughts and actions of the main characters. Let us take as an example Lessing's Minna von Barnhelm. Without Tellheim's exaggerated concept of honor, and the echten and unechten complications resulting from it, the play would lose much of its motivating force and have far less appeal to the audience or reader. Even at the risk of oversimplifying, one might say that it is the concept of honor--a cultural concept--that ultimately determines the structure of the play.

We have deliberately attempted to use literary and non-literary documents as the basis for our investigations. Therefore we must

determine first of all whether a given work is suitable for our purposes, and whether it can provide information that will enable us to analyze a given concept in its literary and historical context and relate it meaningfully to present-day situations. The concepts of Ehre, Treue and Eid were selected to illustrate how we believe the problem can be approached. These three concepts appear, directly, in the description of the course:

> German Cultural Traditions. The rich heritage of the German people reflected in the culture of the German-speaking world today. Traditions, such as honor, friendship, and family loyalty, the theme of Faust and other deep-seated concepts explored through reading of literary and non-literary documents. Insight into the German consciousness and philosophy of life.

The course description stipulates what we want to investigate, "the rich heritage of the German people," as well as how and where we intend to find our answers, "through reading of literary and non-literary documents."

If we remain true to our original premise, we must ask: where and to what degree do language and literature fit in? Since, as we have stated, language is the key to all studies, we must find out first what honor, loyalty and oath (Ehre, Treue, Eid) literally

mean, and how they are defined in the standard dictionaries and lexicons. When we do this, we not only encounter Ehre, but also Mannesehre, Berufsehre, Soldatenehre, Familienehre, as well as expressions like er ist ein Ehrenmann and bei meiner Ehre. The same holds true for Treue and Eid. The very proliferation of derivatives and related terms is clear evidence of their significance within the culture.

The next step is to find a literary or non-literary document that reflects these concepts and traditions. Whenever Ehre or Treue is discussed, students of German literature think of works like Schiller's Die Räuber, Lessing's Minna von Barnhelm or perhaps Kleist's Michael Kohlhaas. The word Nibelungen also evokes immediate associations for various individuals: for the student of literature, Das Nibelungenlied; for the student of music, Der Ring des Nibelungen; and for the student of modern European history, the term Nibelungentreue.[1] Taken together they represent to a large extent the entire spectrum of German culture. They also show, if we look at them a bit more closely, how traditions and concepts

such as honor and loyalty influenced the thinking and the actions of individuals, and what a tremendous impact they had on the German consciousness as a whole. It is the concept of honor, for example, that is common to all the Recken in the Nibelungenlied, a concept, that requires absolute loyalty on the part of each major character: the loyalty of Kriemhild to Siegfried, of Gunther to Brünhild, of Hagen to Gunther, and of Gunther to Hagen. Loyalty is bound to honor, and honor is bound to loyalty. What makes them inseparable is the Eid, which is the bond that holds together husband and wife, lord and vassal, and even society and its institutions. Again, the variations of the term Eid itself indicate the great effect it had and still has on the German consciousness (Treueid, Waffeneid, Soldateneid, Beamteneid, Gefolgschaftseid).

Let us stop and analyze briefly what happened in this regard on the 20th of July, 1944, why it happened at all and why it failed. At the very outset we are confronted with another concept--that of Gewissen--to which in many cases we immediately have to add the adjective christlich, and this adds still another dimension. It was

the Christian conscience of most of the members of the Kreisauer Kreis[2] that dictated to them that their honor as Germans and as human beings, and their loyalty to the German people and to the human race, required that the Ehrlose had to be removed from power. And it was apparently their conscience, their concept of honor and loyalty, and their interpretation of the importance of an oath that prevented men like Fieldmarshall Rundstedt from joining the conspiracy and caused others like Fieldmarshall Kluge to commit suicide as the only honorable way out of this tragic dilemma. For the members of the Kreisauer Kreis it meant that certain traditional values had lost their generally accepted and absolute meaning. For the others there was no change possible: an oath is an oath in the literal and absolute meaning of the word and is eternally binding! No matter what its consequences, breaking it is identical with Ehrlosigkeit and this clearly constitutes a Meineid.

What we should not forget here is the fact that values and traditions, such as those mentioned above, are not restricted to the people we generally think of as "Germans," and whom we usually

associate with the Federal Republic of Germany -which in the opinion of many equals "Germany"-or the German Democratic Republic. This holds true also for Austria and the German-speaking part of Switzerland and, in a broader sense, for the majority of the German-speaking people from Karaganda in the USSR to Milwaukee in the USA, from Kitchener in Canada to Blumenau in Brazil. This means that more than one hundred million people possess at least a common linguistic heritage. Let us return to the play by Lessing, one of the most enlightened German-speaking Weltbürger of the 18th century, for an illustration of the fact that this is not an entirely new phenomenon. The hero in Minna von Barnhelm is a German-speaking Balte, and his heroine a German-speaking Sächsin. The man upon whom the fate of all depends is a Prussian king, who rules a predominantly German-speaking state, which is part of the "Holy Roman Empire" made up of the "German Nation." But what they have in common is their understanding of honor and, especially in the case of the minor characters, their undying loyalty to one another. Tellheim represents a cultural phenomenon that was once, at least

for a short time, a political reality, and his counterpart Minna comes from a German-speaking but politically independent German state. We are dealing here with cultural and political entities which no longer exist.

Another example of an event that can help us understand the diversity and complexity of what we call the German-speaking world, is the previously mentioned plot of the 20th of July. It united and divided "Germans" from what is now the BRD and the DDR as well as from Austria, but, of course, not from German-speaking Switzerland. At that time, those involved in the plot apparently felt they were "Germans," or at least a people sharing a common language, a common heritage, and a common fate. They conceived of themselves as a "people" united in their basic beliefs and traditions, and most of them were convinced that the Führer had to die! And who doesn't think in this context of the words of another German (or was he a Thuringian or a Saxon?) by the name of Martin Luther when he stated before Kaiser and Reich: "Hier stehe ich. Ich kann nicht anders. Gott helff mir. Amen." With these words Luther made his

Gewissen his final and sole arbiter when he was called upon to defend his basic beliefs and convictions. Here it is quite appropriate to mention the Nibelungenlied again. It is an epic that doesn't deal with "Germans" at all, but tells of the fate of the "Nibelungen," who are really Burgundians. This work, however, is still read by Germans, Austrians and Swiss alike. Both examples illustrate the existence of a common "German" heritage and at the same time point out its complexity, its geographical, political, and historical diversity, as well as the justification for referring to a German-speaking world or at least to the German-speaking countries.

If we take this as our premise, then we must explain what we understand by it today. We must ask ourselves who the "Germans" are, in a cultural context, and whether it is really justifiable to speak of the German-speaking world or of the German-speaking countries, rather than of the "Germans" and of "Germany" or the "Two Germanies." If we take the language as the common bond, for example, this includes every person on the globe who speaks German as his or her mother tongue (Muttersprache). Or are the "Germans"

merely those who speak it as the official language (Amtssprache)? Even if that is the case, then we are still dealing with more than 90 million people, of whom about ten million do not live in the Federal Republic or in the German Democratic Republic. In most recent textbooks the words "Germans" and "Germany" are generally restricted to the inhabitants of the two German states, the BRD and the DDR, which are usually pictured as the Nachfolgestaaten of the Deutsches Reich as it existed within its recognized borders of 1937.

If we accept this last statement as fact, then we will have to explain why we teach in our high schools and colleges the works of Friedrich Dürrenmatt and Max Frisch, of Robert Musil and Heimito von Doderer, none of whom can be classified as a "German" according to the above definition. Are these German-speaking writers and their German-speaking readers not part of the German cultural sphere, merely because they were born in Austria or Switzerland?

If we acknowledge the apparent geographical and political diversity of the German-speaking world, then we somehow have to answer another question: What is Deutsch? This is a question,

the answer to which will become even more complex if the scholars of "German" enter into the discussion. Is it the German spoken in the BRD, DDR, Austria or Switzerland? Which German is the basis for what is generally referred to as Hochdeutsch or Hochsprache, and where does a term such as Standarddeutsch fit in?

What has happened to Siebs as the once universally accepted authority for the proper pronunciation of a given word? Is there something like a common language of the media (Gemeinsame Sprache der Medien) in the BRD, DDR, Austria and Switzerland? Is this language identical with what we call the gehobene Umgangssprache, which exists in each of the states mentioned and reflects elements of regional and national speech, as well as the literatures of these German-speaking countries?

The answer to all of these questions is, at first glance, rather simple: the German of the textbooks and the accepted literature, which coincides, in the main, with the Hochdeutsch or the Hochsprache of the two German states and of Austria and Switzerland. It is the German that we encounter when we read Anna Seghers

and Wolf Biermann, Peter Handke and Heimito von Doderer, Peter Bichsel and Friedrich Dürrenmatt, Günter Grass and Heinrich Böll. It is a language that has developed out of a common linguistic and literary heritage (Gemeinsames Sprachgut) and has its roots in the language and the writings of Luther and Brant, Haller and Lessing, Goethe and Schiller, Grillparzer and Stifter, Gotthelf and Keller. It is a heritage shared by the German-speaking countries, eine sprachliche und kulturelle Einheit, an entity that we, as teachers of German, have to deal with every day.

Language, literature and culture are of equal importance in our curriculum. What should be added is a thorough scholarly investigation of those concepts which are the basis for the ethical, moral, intellectual and social behavior of a people. The solution is complex because the problem is complex.

(Whitcomb)

I am sure that most of us agree wholeheartedly with the statements regarding the need for teachers of German to acquire the kind of skill and knowledge described in the preceding paragraphs. We are indeed faced with a problem of some complexity. How can we make it possible for our teachers to improve their skills and insights, and how can we combine all of those things that we consider valuable and worthwhile into a comprehensive and personally satisfying graduate program?

The most imposing obstacle to the pragmatic approach to this problem has been and still is the academic tradition. Most of us have pursued our studies in a literature-oriented program that was intended to provide us with what we would need for the future. We concentrated our attention on great literary movements and outstanding writers. Who could deny the magnificent contributions of a Goethe, a Kafka or a Brecht? In order to take one's place in the profession one gained a solid mastery of the literature of the field and knew that this knowledge was a valuable treasure indeed. And valuable it was, but was it enough? Did we not find that our studies gave us a feeling

of belonging to the privileged few and that finding a colleague with similar interests was something very special? For us it was enough, but for the profession we had come only half way. We discovered that we were expected to speak with near-native fluency, to explain all the idiosyncrasies of the language, to give information about populations, economic conditions, customs, attitudes and social problems. Our response was simply to learn these things, to perfect our language skills; in short, to meet the challenge. But why should this be necessary? Why should each teacher go into the profession and spend years doing what one might consider remedial work? Why not foresee the challenge and make the meeting of this challenge a part of the student's professional training from the undergraduate years to the master's degree? At the risk of offending the purists, we propose precisely that. Although we are dealing mainly with those teachers who are already in the profession and need to improve their skills, we also recommend a broader, more pragmatic approach throughout the program, both before the practice teaching experience and following it.

The question is not whether the study of literature is important. The question is how much valuable work in language and culture must be neglected if the study of literature is admittedly the main goal and objective of the program. If the student's success in any program, whether undergraduate or graduate, is to be measured solely on his ability to evaluate, interpret and analyze works of literature, then his skills are highly specialized, but severely limited in scope. Such training, I maintain, does not prepare a student to assume the role of the teacher in a modern foreign language classroom. To be sure, most of these teachers eventually do succeed in their efforts, but it is usually a long, drawn-out process and mostly at their own expense. Others do not succeed and leave the profession before they are able to make the adjustment. We recommend a reasonable compromise, an attempt to combine the best of the traditional program with the breadth and diversity of the program designed specifically for foreign language teachers.

I might mention some of the many responsibilities of the classroom teacher as a help in determining what kind of training or skill

reinforcement would be most profitable. First, he must possess near-native fluency in the language, so that he can serve as a model for his students to imitate. He must also know the structure of both the formal and the idiomatic language and must be able to analyze and explain its idiosyncrasies. In addition, he must have a firm grasp on daily life and customs as well as reliable knowledge of the economic, social and political situation. He must be familiar with major literary movements and prominent writers, artists and thinkers. He must be able to utilize extra-curricular projects to arouse his students' interest in the German-speaking people and their way of life.

One of the most effective ways to help the teacher improve his basic skills is to provide him with an experience in total-immersion culture institutes for foreign language teachers. This program was developed at Eastern Washington State College in 1972 and is designed to help the teacher improve his language facility, learn about the country and the people, gain intellectual stimulation through discussions of a sophisticated nature and enjoy the casual cameraderie

of people pursuing a worthwhile goal. An exchange of ideas and successful teaching techniques is a major benefit of the program, since any teacher's approach needs updating from time to time.

The Culture Institute on Campus is the kind of program that should be available to teachers in every geographical area. It is part of the experiential component of the ISU graduate program, and its purpose is to enable the foreign language teacher to rekindle his enthusiasm about the excitement of studying the language and culture of another people. In most communities the foreign language teacher is considered the resident specialist in the language, literature and culture of another people, and must perform this role convincingly. In addition to his classroom obligations, he must also persuade the community in which he teaches to support the foreign language program in the schools. Such public relations assignments require a great deal of skill, diplomacy and showmanship. The ability to motivate students and also to establish a favorable working relationship with the community is becoming more and more a part of the teacher's craft.

The Culture Institute is both structured and flexible. The activities are scheduled for morning, afternoon and evening, but the program provides a valuable learning experience for all participants, regardless of the level of their language proficiency. The improvement of language skills is a most important aspect, so special attention is given to the development of precise diction and smooth conversational facility.

Other sessions in the Culture Institute on Campus are those dealing with the influence of the geographical location on the culture of the people who live in the area as well as those presented by the numerous guest consultants who provide special knowledge and insight. Among the consultants are diplomatic representatives of the four German-speaking countries, and it has been noted that the informal remarks of these guests are often equally as valuable as their more structured presentations. The German-speaking nations do indeed share one common language and one heritage, even though each one carefully preserves its political identity.

A genuine effort is made to invite consultants from many walks of life and from many fields of expertise. These consultants present the challenge of new technical vocabularies, depending naturally on the special field of the particular consultant. The acquisition of special terminology for discussing subjects of common interest can be extremely useful to a teacher who is trying to develop a broader scope.

Regardless of the sophistication of the program and the attempt to present complicated methodologies for teaching and learning, the foreign language teacher knows what will help him achieve greater success: improved language skills, increased cultural knowledge and the chance to discuss teaching strategies with other teachers. This contention is corroborated by Peter Eddy in his recent article on a summer institute in the ADFL Bulletin.[3] In four years of directing Culture Institutes, I have found that participants are perfectly consistent as to the most valuable benefits of the experience: speaking the language, learning about the culture, exchanging successful ideas.

The Culture Institute Abroad also emphasizes total immersion in the culture, and with the city of Bonn as its base of operations it functions in a similar way to the program on the ISU campus. This program also places strong emphasis on the improvement of language facility, while at the same time the participants investigate various aspects of the culture, such as the national and local government, the consumer economy, industry and commerce, professional and amateur sports. In other words, the Culture Institute Abroad has the very practical objective of helping the teacher acquire a real sense of familiarity with German daily life. Through carefully planned projects and judiciously selected sessions with guest consultants the participants can acquire a genuine "feel" for German culture and can also acquire valuable cultural materials for later use in the classroom.

Finally, we must face the challenge of offering a graduate program leading to the Master's degree and of offering it within the restrictions of the in-service teacher's calendar as well as his pocketbook. We must make the cultural experiences we have described

here available during the summer when teachers are able to devote their full attention to their work. The Culture Institute on Campus and the courses in language and techniques are offered during one time period during the early part of the summer, while the Culture Institute Abroad and the courses in culture and literature are offered in subsequent weeks. Thus, a student may select the components that will fill out his program and be able to complete his degree work in four summer sessions.

The student also has the opportunity to select a minor field at the Master's level. A minor in a second foreign language is highly recommended if the candidate is already proficient in that language. Such a program is ideal if he actually teaches two foreign languages. A second option is a related field such as History, Geography, Political Science, Art, Music or the like. In cases where the candidate chooses to broaden his scope in the major field we recommend a minor field of supporting courses such as German History, German Politics, German Art, German Music or German Geography. In such cases, the minor concentration enhances the candidate's preparation by giving him breadth and flexibility.

A number of the prescribed courses in the major field are common to most graduate programs, but in the Master of Arts in Foreign Language these courses are taught in a slightly different manner. The course in research methods, for example, is geared more to the acquisition of information for basic literary interpretation and cultural studies than to esoteric historical or philological investigations. The courses in language and techniques (Advanced Grammar and Syntax, Phonetics and Applied Linguistics, and so on) are also designed to deal with practical problems faced by the teacher of German and not those encountered by the research scholar. The Culture Institutes are similarly oriented to the goal of providing improved speaking skill, deeper cultural insight and more extensive knowledge of the German-speaking world. The culture courses are also designed along new and innovative lines. The German-speaking world is a cultural entity, and it must be viewed from the two perspectives designed in the program: the great common heritage that transcends political boundaries (German Cultural Traditions) and the contemporary political, social and intellectual reality of these countries (Modern

Trends in German Culture). In both of these courses literary and non-literary documents provide valuable information that throws new light on the significance of the German heritage. The courses in literature are fairly traditional in format merely with more emphasis on breadth and basic literary analysis. Courses such as Postwar German Writers, the Age of Idealism and the like deal with the high points of German literature and provide the teacher with a solid literary foundation in his field.

The program has the following components: 1. basic research skills 2. practical work in language and techniques 3. improvement of language facility and cultural awareness 4. broad competence in literary movements and writers 5. a minor field that will intensify the student's understanding of his major field or broaden his background.

The component parts of the program must also be brought together into a meaningful whole. First of all, the generally accepted idea that all students of German at the Master's level are future literary scholars is fallacious. The in-service teacher must certainly know

the best literature of his field, but he can accomplish this with some well-taught literature courses and a brief but judiciously compiled reading list containing the truly great literary milestones. The master's essay is another significant learning experience for the candidate. In his research he must use basic research skills, in composing the essay he must apply the principles of scholarly writing, and since the essay must be written in the foreign language, it is at the same time an exercise in stylistics. In the comprehensive oral examination the candidate will be asked to respond to questions regarding the master's essay, the reading list, the courses he has actually taken, and the subject matter of his minor field. Part of the oral examination is carried on in the foreign language, and if the candidate has presented a second foreign language as a minor field, he must also demonstrate his ability to use that language.

The Master of Arts in Foreign Language is designed for in-service teachers. Its main purpose is to help these teachers understand the German cultural heritage, so that they will be able to pass on to

others the great wealth of humanistic knowledge and tradition that the German-speaking peoples have brought to the world. The breadth and variety in the offerings of the program are an important attribute, since the program is not restrictive and permits the sort of flexibility that gives it its strength.

We are convinced that this is indeed a new approach. It runs counter to time-honored traditions in graduate programs, but for its particular clientele, i.e. the in-service teachers who must engender interest and enthusiasm in their classes through skillful and stimulating teaching, it is very appropriate. We thank you for your indulgence and hope that some of you have found here a reflection of your own thinking and that those of a different persuasion may see some merit in our approach. We are convinced that, given the goals and objectives of the program as well as the current crisis in foreign language teaching, our approach may very will be a solution to some of the problems of the profession.

(Pfabel/Whitcomb) Notes

1. A term coined by Fürst von Bülow in his speech before the Imperial Diet (Reichstag) on March 29, 1909, in reference to the absolute loyalty (Bündnistreue) that existed between the German Empire and the Austro-Hungarian Empire.
2. A German resistance group named after the estate of Graf H. von Moltke, Kreisau (Lower Silesia). The goal of the group was the elimination of National Socialism in Germany.
3. Peter A. Eddy writes in his article "The 1976 Western Workshop for Language Teachers" ADFL Bulletin Vol. 8, No. 3 March 1977. 29-33. "It appears that secondary language teachers seek three opportunities in such a workshop: (1) the chance to improve their language skills, particularly oral ones (it is important to have some native speakers on hand in this regard, either participants or aides hired for language sections). (2) The chance to better their knowledge of the culture of the linguistic group involved and to consider ways of applying this knowledge to their teaching situation. (3) The chance to study methods and materials of language instruction which could be adopted for their

local situation; this includes discussion of methods and materials with colleagues who are presently teaching in situations comparable to their own. The workshop was designed to provide these opportunities; the most severe criticism resulted from activities which seemed to the participants to be irrelevant to the above-mentioned goals. And the most enthusiastic praise came when the goals were attained."